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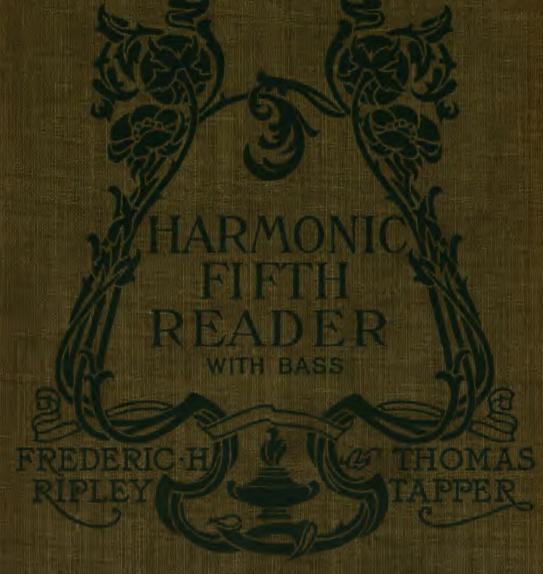
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NATURAL MUSIC COURSE



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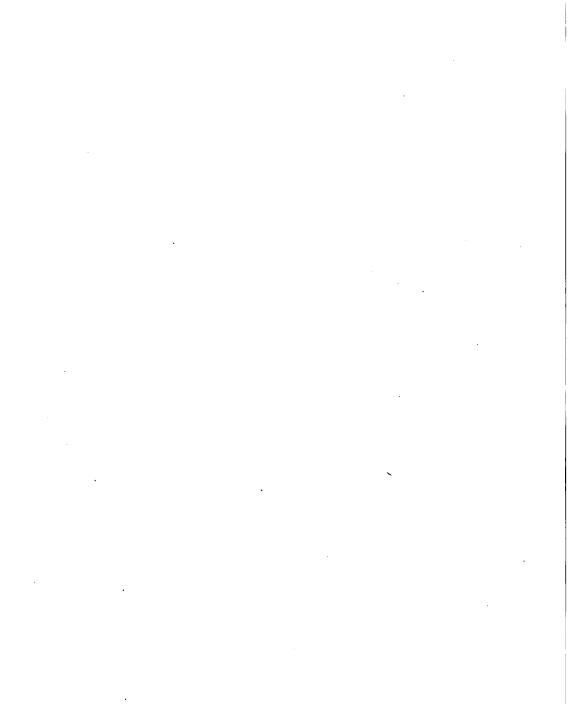


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# Natural Music Course

# HARMONIC FIFTH READER

(WITH BASS)

BY

## FREDERIC H. RIPLEY

PRINCIPAL OF THE LONGFELLOW SCHOOL, BOSTON

AND

# THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY, EXAMINER IN THEORY IN THE AMERICAN COLLEGE OF MUSICIANS

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HARMONIC FIFTH READER, M.

(WITH BASS.)

W. P. 4

## PREFACE.

THE Fifth Reader of the Harmonic series is issued in two forms: one for classes which include bass voices, and one for those in which there are no bass singers, though the use of the bass clef and the rudiments of harmony are presented as fully in this as in the other edition.

The following salient features of the Fifth Reader are the logical development of what has gone before.

The Songs are always of a high order and closely related to the development in the exercises.

The Vocal Drills and Solfeggios are such as the greatest voice trainers have bequeathed to us; those arranged in parts (in the edition with bass) being especially interesting.

The Dictation Exercises, which now include interval and chord successions, are especially useful as a preparation for the study of Harmony and Counterpoint.

The Sight Reading is such as to revive the ability of those who are falling behind and to encourage beginners, every elementary step being faithfully reviewed.

The Theory of Music is presented in the simplest form, with suitable illustrations.

The Elements of Chord Formation and Succession appear as a natural sequence to the interval teaching.

The Chart to which constant reference is made may be used for drill and for explanation. It contains every point of tonality and rhythm illustrated in the book.

Suggestions for the Teacher are full and clear and should secure a correct treatment of each subject.

The authors of the Natural Music series hold as a chief article of faith that a course in music for schools should lead to substantial and permanent results not in morals and æsthetics alone, but also in distinctly artistic appreciation and skill; that the voice, the ear, the eye, the hand, and above all, the

intelligence, should be so trained that the pupil may become an agreeable performer, an appreciative listener, an accurate reader, a skilful writer, and a discriminating patron of art.

Music was originally introduced into the schools as a medium for moral precepts contained in the words of songs, but it presently became evident that children are not only morally and physically improved by music in school, but that they possess a wonderful capacity for the subject along purely artistic lines, so that now it is generally held that music is in the school not alone for what music can contribute to the school, but also for what the school can contribute to the artistic life and thought of our people. In the musical knowledge and power gained in school, lies the germ of our artistic future, as well as an element of safety amid the distractions of social strife.

It is generally held that intelligence is the corner-stone on which our government rests, and that the hope of our nation lies in its public schools; that from them shall emerge our future national life and character, and that the stability of our institutions is directly dependent upon the number of self-respecting, self-controlled, and resourceful individuals whom the schools produce. When, therefore, we reflect upon the fact that nine-tenths of all the crime that is committed is the direct result of ill-spent leisure, and that nearly all of our poverty is due to the lack of personal resource, or creative power, we must agree that a study which, properly conducted, affords innocent amusement for leisure moments, and at the same time arouses and cultivates those faculties upon which creative, original, and independent action is based, can not be safely disregarded by those who have our national welfare at heart.

The execution of a course in music based upon this high principle just announced in no way interferes with the realization of all the benefits which a more restricted plan would emphasize. In the Harmonic Readers there is an addition to, rather than a subtraction from, the effect of the words and music of the songs. The intellect as well as the feeling is aroused, and the moral and æsthetic growth of the pupil rests upon a firmer and more enduring basis than mere sentiment. The pupil, too, preserves always his self-respect; he feels that he is not a mere bundle of sentiments and feelings being acted upon, but an intelligent, active, growing personality, with a boundless future before him which is filled with wonder and beauty, and which he is to enter in and to enjoy by reason of his own attainments.

#### DIRECTIONS.

#### Voice Culture.

The time of greatest difficulty in the matter of voice training has now arrived. The class presents the widest possible range of differences as to compass, and quality of tone. Some girls' voices are already pure and clear, and ready for effective work, while others possess a thin, labored tone and sing with difficulty. Some few of the boys are beginning to suffer from the *break* in the voice, and are on the retired list for a time. Some boys, anxious to emulate the example of their bass-voiced companions, demand the bass clef for exclusive use. Still other boys, and this class includes nearly all of those who show some changed tones, have two registers, and can sing either soprano or bass within limited ranges.

The first question, namely, whether or not boys should be required to sing at this period, being answered in the affirmative, and every pupil being still required to do some work, the question of how to reconcile these conflicting interests becomes the all-important one.

Flexibility and purity of enunciation should be cultivated by a constant use of the brief figures given as Vocal Drills at the head of the lessons. It will be noted that these drills are generally of limited range, and that the pitch is rather low. The pitch should be varied to suit the conditions, and each pupil, especially the boys, should be instructed to sing only those tones that are easily reached. Thus, in the following exercise, each pupil should stop singing when the tones rise to the limit of his range.



Har. Fifth Reader, M.

(5)

Boys whose voices are changing may stop at C, but the other pupils should go on till at least F sharp is reached.

Every vocal drill in the book should be taken in this way.

Boys Whose Voices are Changing.—The boys whose voices are changing should sing with the contraltos on the lowest part in the part exercises and songs, during the first part of the year. When the bass has gained some volume the songs and exercises with bass may be taken. These songs, or many of them, are so written that the effect will be improved if the contraltos sing with the basses, thus getting some practice in the use of the bass clef. Songs and exercises which are intended for independent bass are so indicated.

It has been proved unwise to put all of the boys on the lowest part, unless all of the voices are actually changed. Keep as many boys on the first and second soprano as may be. Make three divisions of the boys and three of the girls, thus gaining greater power on each part. The part which each pupil sings, with the exception of the boys with changed voices, may be changed frequently. This will preserve the range of tones and give variety to the work.

Solfeggio Work.—The more extensive solfeggios in this book are intended to develop a broader and freer tone production, and to give correct ideas of phrasing, tone location, and control of the breath. These beautiful melodies must first be learned and appreciated as complete expressions of pure musical thought. They present an ideal, wonderful in its beauty and completeness, and the pupil's effort to reach this ideal will cultivate the mind, and give control over the vocal organs.

As in declaration the teacher stimulates the pupil's mental vision so that the scene he describes is a reality in his thought, that he may the better bring all his powers into play, so here, the beauty and completeness of the composition being in mind, the pupil strives to realize his ideal in tone and so brings the vocal organs and especially the breathing apparatus into a condition best suited to secure his end. We should depend upon securing the correct mental attitude rather than upon special directions. For correct vocalization, a few requirements must be insisted upon; they are

- (1) Erect, easy position.
- (2) Free and flexible vocal organs, with mouth well open.
- (3) Light, pure tone, with lively rather than slow movement at first.
- (4) Alert, active condition of mind and body.
- (5) Tone direction well forward rather than in the throat.
- (6) The children should be required to inhale and exhale without allowing the chest to collapse. Inhale and sing a single tone for two, then three, then four counts, keeping the chest up, and allowing deep breathing only.

The solfeggios are printed with accompaniment, but they are even more effective for voice building when used without the piano, and it is recommended that they be carefully studied before the piano is used.

## Ear Training.

The conditions which make good singing in this grade so difficult in no way affect the ear training, which should now reach a point of great effectiveness, and include not only melodic intervals—that is, tones in succession—but harmonic intervals or the effect of tones sounded together.

The drill in chord perception is suggested under the head of *Dictation*. This work should form a part of every lesson.

Written Dictation.— This part of the training is also available for all pupils, and that all may succeed in it the attention of those who sing but little must be insisted on.

Rhythmic Dictation.— Every pupil should gain an accurate knowledge of the different methods of representing movement. Each rhythmic figure (form of measure) from the simplest to the most complicated is considered in Chart Series G. The drills should be conducted according to the directions on the chart, and the pupil's power should be tested by requiring him to represent in notes what he hears. The teacher should sing such simple figures as the following, and the pupils should write.



As soon as these elements are mastered, more extended phrases in which several figures are combined should be used, then familiar tunes should be written from memory.

As an aid to memory writing, a song may be sung by syllables until the tones are memorized. When each tone of the song is freely named, attention may be called to the various rhythmic figures represented in the song. When the tones and the rhythms are well in mind, writing may be attempted. At least one song each month should be so memorized and written.

After a song is successfully written in one position or key, the pupils may be required to write it in another key (still from memory). This exercise will teach transposition and prepare the way for free instrumental work later.

Metric Dictation.— Practice in perception of meter should be continued, and the various forms of two-part, three-part, four-part, six-part, and nine-part measure should be reviewed and tested. In this work, the pupil should be asked to decide which of the foregoing certain melodies represent. It should be remembered that six-part measure and two-part measure containing triplets are undistinguishable, and the same is true of three-part and nine-part, under the same conditions; thus:—



# Eye Training.

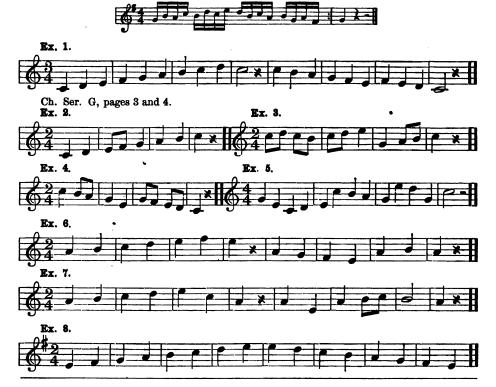
All characters used in music notation should now take on a full and definite meaning, and in the interpretation of songs and exercises the exactness and precision of good musicianship should be insisted on. The eye should be trained to take in larger units at a glance, and the power to pass from music to words, and to render both at once, should be cultivated, and at the same time the form and phrasing of the composition should be recognized and made evident by an intelligent blending of the various parts.

## PART I.

VIARDOT-GARCIA.

#### Vocal Drill.

(See directions on page 5.)



Note. There are three principal uses to be made of the pages containing one part exercises:

1. For sight reading in unison.

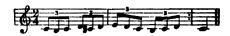
2. For individual reading.

3. For melody study as an aid to writing.

STAFF. CLEF. | BAR. | DOUBLE BAR. 4, 3, 4 METER SIGNATURES.

## Study of Chromatics.

Vocal Drill.



Ch. Ser. G, page 4. Ex. 9. Ex. 10. Ex. 11. Ex. 12. Ex. 13. Ex. 14. Ex. 15. Ex. 16.

WHOLE NOTE. HALF NOTE. J QUARTER NOTE. SIXTEENTH NOTE. THIRTY-SECOND NOTE. WHOLE REST. HALF REST. OR & QUARTER REST. TEIGHTH REST. TRIBTY-SECOND REST.



\$ SHARP. b FLAT. Sharps and flats are used in the key signature; and also as accidentals, to indicate chromatic tones. When they are used as accidentals the effect extends only to the end of the measure in which the accidental is placed.

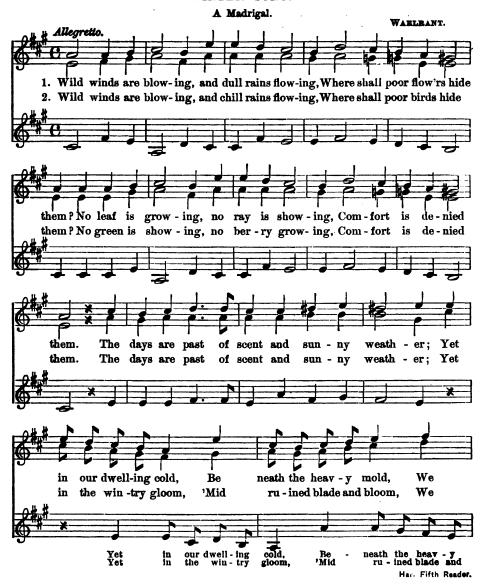
# Solfeggio.





Har. Fifth Reader.

#### WINTER SONG.





MADRIGAL, a pastoral song. Allegretto, bright and cheerful, but not so fast as Allegro.

Har. Fifth Reader.

#### The Tones of the Scale.

The succession of sounds which we call the scale consists of eight tones. Each tone has a theoretic name, a number, and a syllable applied to it.

The theoretic names are used chiefly in teaching melody writing and in harmony. The numbers are also used in harmony, and are a convenient means of referring to the tones in some forms of dictation. The syllables are used to distinguish or to individualize the tones in elementary work, and are also useful in vocalization and for cultivating pure and rapid enunciation.

The first and last tones of the scale bear the same name and syllable, thus: -

1 2 3 7 4 5 6 8 Dο Re Mi Fa Sol La Ti Do Tonic, Supertonic, Mediant, Sub-Dominant, Dominant, Super Dominant, Leading tone, Tonic.

The scale may begin upon any degree of the staff.

The staff is a device for representing the pitch of tones — that is, for showing how high or how low each tone is.

Each line and space of the staff is called a degree, and each degree represents a pitch.

The staff appearing thus \_\_\_\_\_ represents no pitch, but devices called clefs are used to assign a pitch to a certain staff degree from which all other pitches may be found.

The clefs are modified letters, thus:—the G clef () is a modified Gothic G, and the F clef () is a modified Gothic F.

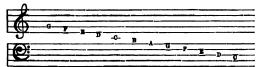
Clefs were formerly movable, and were used to indicate the position of Do, 1, or the Tonic, and performed the office of the present key signature; but now the G clef and the F clef each remain always in the same position on the staff, and indicate the pitch assigned to the staff degrees, and also the voice (soprano, alto, tenor, or bass) for which the part is intended.

The G clef usually indicates the parts intended for soprano and alto voices, and the second line, on which the curl of the clef is placed, indicates the pitch called G.

The F clef indicates the parts intended for bass and tenor voices, and the fourth line, on which the curl of the clef is placed, indicates the pitch called F. Having located G and F, the pitch for the other staff degrees higher and lower is found in alphabetical order, thus:—



The f of the F clef is an octave below the f of the G clef. The relation of the tones may be shown thus:—



The letters which indicate pitch are of little use in vocal music except in indicating the position of the scale used. Thus we say, if the scale is indicated as beginning on G, "It is the scale from G," and if the composition is written in the scale, we say the music is in the key of G.

The strings and keys of instruments are usually indicated by the letters which are used to express pitch, hence the letters or pitch names are very useful to players; but as the whole arrangement of letters varies with the clef used, the pitch names should be associated with the clef and not memorized for one position only. Remember rather, that having one pitch name in mind, as shown by the clef, the others may be easily located if occasion demands it.

Study. — Make the clefs and place them properly on the staff. Place the letters indicating pitch upon the staff degrees with the G clef; with the F clef.

## The Key Signatures.

A key signature is a device for indicating the position of 1, or Do (the key tone of the major scale), on the staff. Key signatures may consist either of sharps or of flats.

Sharps. — Considered as a signature merely, the sharps indicate the position of Do as follows:—



Notice (1) That Do is indicated by the staff degree next above the one bearing the last sharp.

- (2) That the last sharp added is always printed a little farther to the right.
- (3) Memorize the position of the sharps in each signature, and with both clefs.
- (4) Discover the order in which sharps are added.

Written Exercise. — 1. Place the key signature correctly, and locate the key tone: (1) with one sharp, (2) with two sharps, (3) with three sharps, (4) with four sharps, (5) with five sharps.

- 2. Write the scale from Do to Do down and up, using each key signature in turn.
- 8. Write the pitch name of the key tone in each case.
- 4. Using the same key signatures, write the scale from La to La down and up.
- 5. Compare these scales with those from Do to Do, by singing first one and then the other of each pair having the same signature.
  - 6. Write the pitch name of the key tone of the second series of scales.
- 7. Remember that the effect produced by the first series of scales is called major, and that the effect of the second series is called minor, and write the word major or minor after the letter indicating the pitch of the key tone in each case. This will be the name given to the scale in this position.

Illustration: --



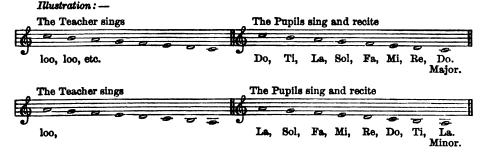
Note. — If the key tone falls on a staff degree which bears a sharp in the key signature, that fact should be indicated by placing the word "sharp" after the pitch name of the key tone, thus:—



## Tonal Dictation (Review).

The object of the tonal dictation is (1) to train the ear to recognize tones when given in the order of the scale, and (2) to train the ear to distinguish major and minor successions.

The teacher sings with loo, and the pupils respond, singing the same tones and giving the syllables, and adding the word major or minor as the case may require.



Exercise. — The teacher sings or plays the exercises, and the pupils respond, as indicated above. Then each exercise may be written on the board, or on paper, by the pupils, in which case the formation of the characters and the position of the signature should be faithfully criticised.



#### Metric Dictation.

Meter and rhythm are frequently considered to be the same thing. We must regard them as entirely different and separate matters.

Meter refers to the regular recurrence of accents as indicated in written music by the bars.

Rhythm refers to the various arrangement of tone lengths within the measures as indicated in written music by the different note values and rests.

The word Time is used by many to indicate meter. Time or Tempo should be used to refer to the rapidity of the movement, as indicated by such words as Fast, Slow, Allegro, Adagio, and the like.

The meter is usually indicated by figures placed after the key signature. The figures indicate the note value for each measure. The upper figure indicates, too, the number of beats or pulses to be given for each measure, and the lower figure indicates the note value for each beat or pulse.

The first beat in every measure takes the strong accent. Measures are either simple or compound. The simple measures have one strong accent only, the second beat being weaker, and the third, if any, being weaker still. The simple measures are either two-part or three-part, and are represented by  $\frac{2}{8}$ ,  $\frac{2}{4}$ ,  $\frac{2}{2}$ ,  $\frac{2}{1}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$ , and  $\frac{3}{1}$ . The simple measures most used are  $\frac{2}{4}$ ,  $\frac{2}{2}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$ , and  $\frac{3}{2}$ .

The compound measures are formed by uniting two or more simple measures.

Thus two two-part measures united give  $\frac{4}{8}$ ,  $\frac{4}{4}$ ,  $\frac{4}{2}$ , and  $\frac{4}{1}$ . In each case the beginning of the second half of the measure is indicated by a secondary accent which falls on the third beat. This accent is stronger than the second but not so strong as the first. The secondary accent corresponds to the accent on the third syllable in the word com'pro-mis'ing.

The compound measures formed from simple three-part measures are six-part, nine-part, and twelve-part. These may occur with any note value, but the eighth note is generally used, giving 6, 9, and 12 meter.

In these combinations the rule for accents holds good, with the addition that the first tone of each three receives an accent to distinguish it from the other two, but the accents for the threes follow the rule for two-part, three-part, and four-part measure respectively.

Exercise. — (1) Call upon the pupils to identify the meter of familiar tunes which may be sung from memory.

(2) Translate the following 3 measures into 3 and 2.



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Moderato, moderately, as to speed.

Tie. Two notes representing the same pitch (generally on the same staff degree) united by a tie are sung as one note having their united value.

MOLD. This increases the value of the note at least one beat.

Ch. Ser. G, page 11. Ex. 22. Ex. 23. Ex. 24. Ex. 25. Ex. 26. Ex. 27.

p, piano, softly; mp, mezzo piano, somewhat softly; pp, pianissimo, very softly; f, forte, strong; mf, mezzo forte, somewhat strong; ff, fortissimo, very strong; diminuendo, gradually decrease volume of tone.



Har. Fifth Reeger.



## Solfeggio.



Andante, slowly; literally, going.





## The Key Signature; Flats.

When flats are used in the key signature they occur in the following order:



Notice (1) That Do is indicated by the staff degree four below the last flat (counting the staff degree of the last flat as one).

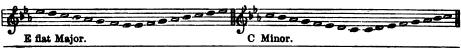
- (2) That the flat before the last is on the staff degree indicating Do.
- (3) Memorize the position of the flats in each signature and with both clefs.
- (4) Discover the order in which the flats are added.

Written Exercise.—1. Place the key signature correctly, and locate Do: (1) with one flat, (2) with two flats, (3) with three flats, (4) with four flats, (5) with five flats.

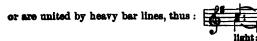
- 2. Write the scale from Do to Do, down and up, using each key signature in turn.
- 3. Write the pitch name of the key tone in each case.
- 4. Using the same key signatures, write the scale from La to La down and up.
- 5. Compare these scales with those from Do to Do, by singing first one and then the other of each pair having the same key signature.
  - 6. Write the pitch name of the key tone of each of the second series of scales.
- 7. Remember that the effect produced by the first scale series is called major, and that the effect of the second series is called minor, and write the word major or minor after the letter indicating the pitch of the key tone in each case, thus:

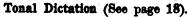


NOTE. If the key tone falls on a staff degree which bears a flat in the key signature, that fact should be indicated by placing the word "flat" after the name of the key tone, thus:



When two or more notes are to be sung to one syllable, the notes are connected by a slur,







## Metric and Rhythmic Dictation.

The teacher may sing or play the following. The pupils should: (1) Indicate the tones by singing the same, giving the syllable names for the tones.

- (2) Indicate the meter.
- (3) Write the exercise upon the staff in any key which the teacher selects, (a) placing the key signature correctly, (b) indicating the meter correctly, (c) dividing the exercise into measures, (d) indicating the rhythm by correct note values.

Note. Each exercise is suggestive. Similar exercises should be given for practice.

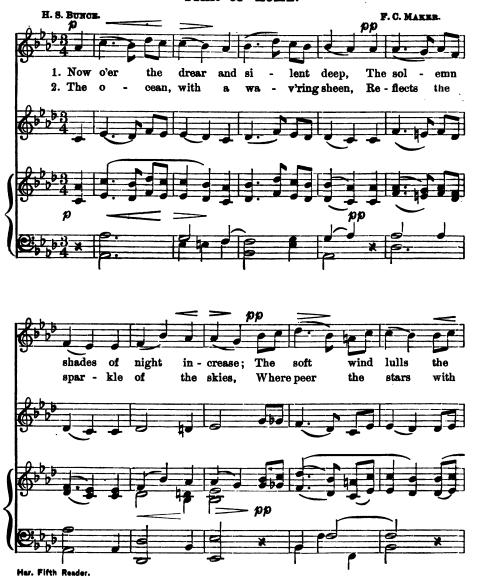




Each staff degree represents a certain pitch, and the letter which is assigned to the staff degree is also the name of the pitch which it represents.



## STAR OF HOME.





Ric., ritenuto, hold back, retard; see Chart Ser. G, pages 4 and 17. Maestoso, majestically; with dignity.



Har. Fifth Reader.



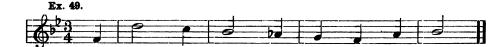
## Exercises using the Augmented Second.

Ch. Ser. G, page 18.

Ex. 47.

















### ALL AMONG THE BARLEY.









The difference in pitch between two tones is called an interval.

The name of any interval may be found by counting the staff degrees, calling the starting point one and including the other degree in the count, thus:



Har. Fifth Reader.

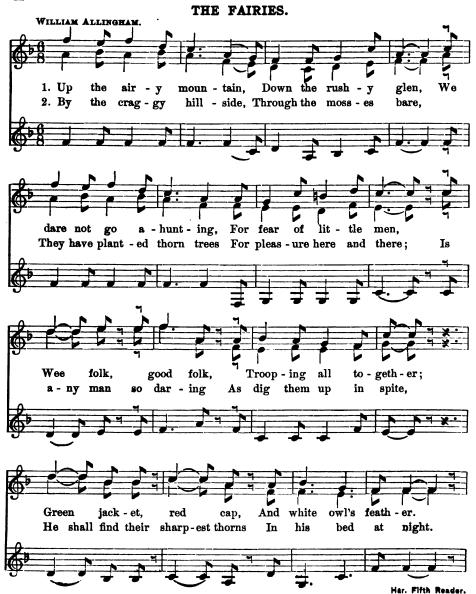
# Solfeggio.



Andante sostenuto, slowly and with sustained tones, smoothly.



<sup>\*</sup>See study of augmented seconds, Chart Ser. G, page 18, Ex. 8. Har. Fifth Reader.





#### Review of Theory.

- 1. Name the tones of the scale (See page 16).
- 2. What is the pitch of the tonic in the major scale from C, G, F, Bb, and D?
- 3. What is the pitch of the dominant in the same keys?
- 4. Place the key signature for the scale from E, F, G, Ab, and B.
- 5. Write the minor scale from C, and place the signature properly.
- 6. What is the name of the major scale having the same signature as C minor?

# Ear Training (See pages 18 and 19.)

The teacher may sing or play the following exercises and require the pupils:

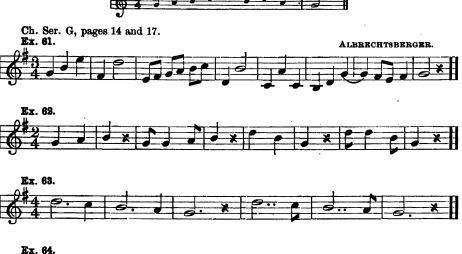
- (1) To sing them with the syllable names.
- (2) To tell whether the effect is major or minor.
- (3) To indicate the meter.
- (4) To write the exercises from memory in different keys.
- (5) To express the same movement in different note values, as in 2 meter for the 2 exercises, and in 3 for the 2 exercises.



# Exercises in Rhythm.

BONALDI.

Vocal Drill.







The interval from any tone of the scale to the next above or below is called a second; but if we examine this exercise we shall find that seconds differ, as no chromatic tone can be placed between three and four or seven and eight of the scale.







The large seconds are called major seconds. The smaller seconds are called minor seconds.

When we sing the scale from Do we place the minor seconds at three and four (Mi, Fa) and seven and eight (Ti, Do) without any thought about it whatever, and the scale which we thus give is called the major scale.

### WELCOME, PRETTY PRIMROSE.



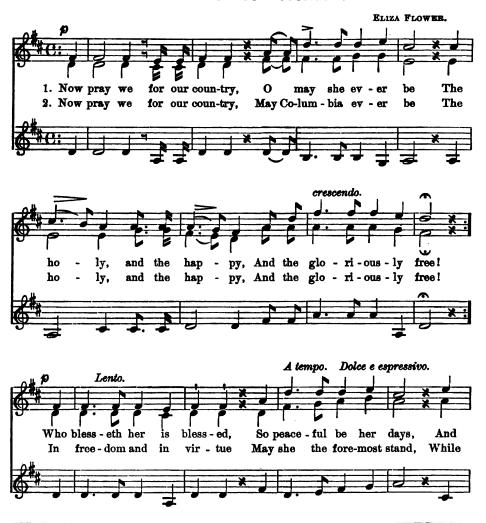
Rinf. or rf, rinforzando, suddenly increase the volume of tone; a tempo, in exact speed.

Har. Fifth Reader.



Elegante, elegantly. Staccato, disconnected, distinct; And are staccato notes. Con grazia, gracefully.

### PRAYER FOR OUR COUNTRY.



Lento, alowly; A tempo, in the original speed; Dolce e espressivo, softly and with expression.





Har. Fifth Reader.





Taking the scale beginning on C, and considering C to be Do, descend to La, and taking that for the first note of the scale sing to La, and note the effect.



The difference in these scales is due to the arrangement of their minor seconds. The second scale is called Minor. Whenever the position of the minor seconds of a scale is changed the effect is felt at once.

### ELVES ARE DANCING.



٠٠. سر . .



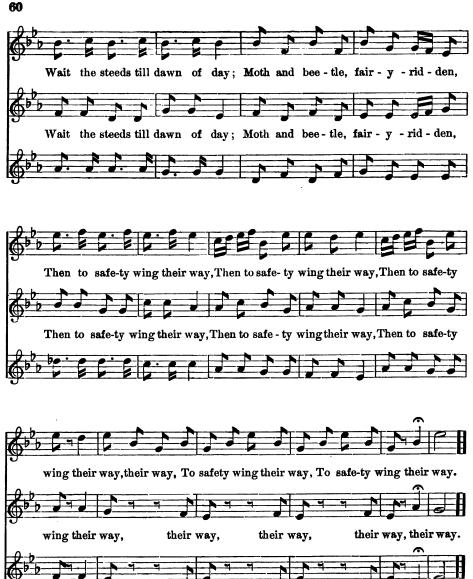


Har. Fifth Reader.





Her, Fifth Reeder.





Har. Fifth Reader.

#### IN SILENCE DEEP.



Har. Fifth Reader.

### DEVOTION.



## Various Rhythmic Forms.



### The Leading Tone.

Notice that the seventh tone (leading tone) of the major scale is but a minor second below eight or the tonic. In closing a melody it is well to bring in this leading tone, as it satisfies the ear and gives a feeling of finish to the close.

#### Examples.



In order to produce this effect of completion in the minor scale, a higher tone must be used in place of Sol so as to produce a minor second below La (the tonic).

Thus in the minor we may have the following:



Sing with leading tone (Si), then with Sol, and note the difference in the effect on the ear When this tone (the leading tone) is placed in the minor scale the effect is this:—



This scale presents no difficulty if the singer keeps steadily on his way to Fa, then thinks of La, and connects the leading tone with La. Thus, in thought:—



This is called the *Harmonic* form of the minor scale. Write the harmonic minor scale from several pitches.

### Dictation (Ear Training).

The following exercises should be made the basis for a general review of the theory so far taken.

The teacher may sing or play the exercises and require the pupils:

- (1) To sing them with the syllables.
- (2) To tell whether the effect is major or minor.
- (3) To indicate the meter.
- (4) To write the exercises in different keys from hearing.
- (5) To express the same movement in different note values. (See page 44.)
- (6) To compose similar exercises.





Ch. Ser. G, pages 3, 11, 13 and 24. Ex. 86. Ex. 87. Ex. 89. Ex. 90. Ex. 91.





Smorz., smorzando, growing gradually softer. \* Ch. Ser. G, page 11. Har. Fifth Reader.



### GOOD NIGHT.



Good night, good night, we must a-way, And meet a-gain at dawn of day. The



hours have sped in fan- cy free, With song, and laugh, and mer - ry glee; Till



eve-ning's twi-light gath - er'd round, The hills re-ech-oed with the sound; We'll



part when all is fair and bright, And sing once more a sweet "Good night."





Har. Fifth Reader.



Adagio, slowly, leisurely; literally, at ease. Har. Fifth Reader.



It sometimes occurs that in order to bring the minor seconds in the right places certain . staff degrees must be made to represent a lower than their natural pitch. This gives rise to the use of flats in the key signatures.



Har. Fifth Reader.



Har. Fifth Reader



Har. Fifth Reader.



Har. Fifth Reader.



## FAIR-TINTED PRIMROSE.



Two notes on the same staff degree represent a prime, but if one differs from the other in pitch by reason of the presence of an accidental, the interval is called an augmented prime.







An interval represented by two consecutive staff degrees is called a second, but if chromatics are used the two notes may represent practically the same pitch and no apparent interval be present. Such intervals are called enharmonic.







Har. Fifth Reader.

Ch. Ser. G, pages 9 and 13. Ex. 111. Ex. 112.

Har. Fifth Reader.

## The Double Sharp and the Double Flat.

In the following exercises the characters called the double sharp and the double flat are used. The necessity for these characters arises from the fact that the chromatic alterations to be indicated, affect staff degrees that already bear a sharp or a flat in the key signature.

#### Illustration.



#### Dictation.

The teacher may sing or play the following exercises and require the pupils:

- (1) To sing them with the syllable names.
- (2) To represent them correctly on the staff in the given key.



#### The Melodic Minor Scale.

To avoid the approach to the leading tone in the minor, by the augmented second (see page 65) a second chromatic is introduced for the sixth tone. The scale in this form is called melodic. (See Chart Series G, pages 11 and 23.)

Key to the Melodic Minor.

Melodic Minor Scale.



Notice (1) That the upper four tones of the melodic minor give the effect of Do, Re, Mi, Fa.

- (2) That this effect may be produced in a great variety of ways (See Chart Series G, page 23).
- (3) That the melodic minor scale is really a combination of parts of the major scale from different pitches.

The descending minor scale may take a variety of forms. Usually the chromatic tones are omitted. This is the descending melodic form. Thus:

Minor Scale descending.



#### Exercise.

- (1) Write the ascending and descending melodic minor scale from C, from D, from E, from F, from G:
  - (a) With the key signature.
  - (b) Without key signature.

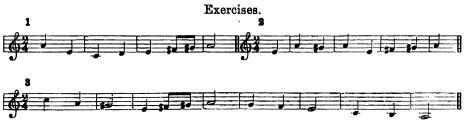
Illustration: melodic minor scale from B. (a) With signature. (b) Without signature.



#### Dictation.

The teacher may sing or play the following, and require the pupils:

- (1) To sing the same with the syllable names.
- (2) To represent the exercises correctly on the staff in various positions.



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Ch. Ser. G, pages 11, 13, 16. Ex. 118. Ex. 114. Ex. 115 A. Ex. 115 B. Do, Ex. 116. Ex. 117. Ex. 118.



The effect of the melodic minor scale may be easily produced by a slight change in the major. Thus, in the scale from A (1) if we use a lower third tone as in (2) we shall have precisely the same effect as is represented in (3) in the key of A minor. (See page 86.)



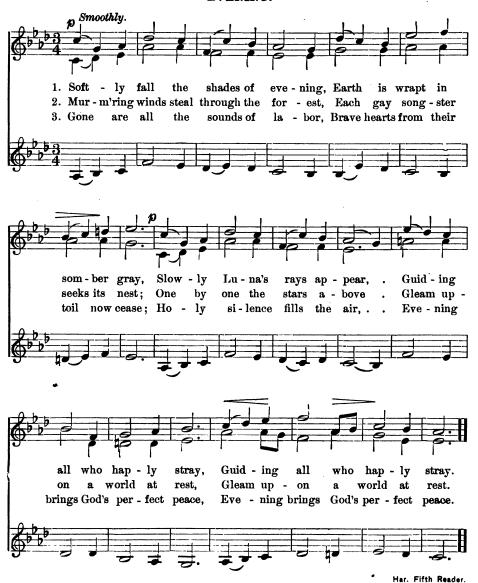


Har. Fifth Reader.



. Har. Fifth Reader.

### EVENING.



#### Chromatic Scale.

By the chromatic scale we mean the following progression; it consists of thirteen tones, all of which are included within one octave.

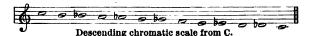


This is the chromatic scale ascending from C to its octave. In other keys the use of the double sharp  $(\times)$  or the natural  $(\frac{1}{2})$  is necessary. Thus:



- 1. Explain the use of the sharps and naturals in this case.
- 2. Write the ascending chromatic scale from any other pitch to its octave.

The descending chromatic scale may be expressed by the use of flats. Thus:

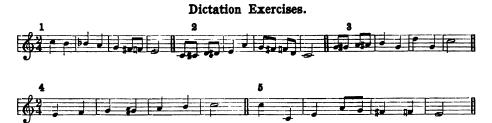


From any other tone different accidentals would be required. Thus:



Exercise.

Write the chromatic scale from the following pitches: E, C, D, B, Ab.



Har. Fifth Reader.

Vocal Drill.







## OVER HILL, OVER DALE.



Har. Fifth Reader.

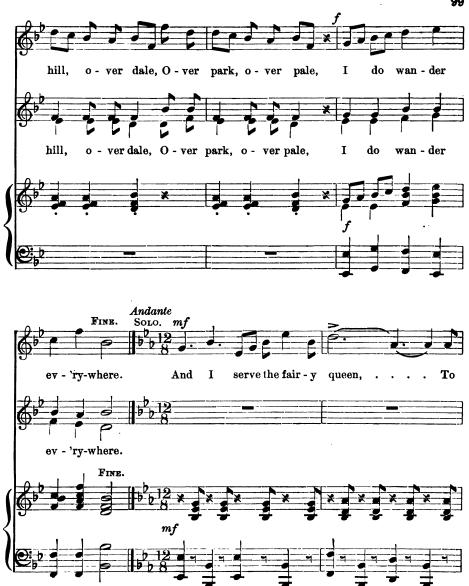




Har. Fifth Reader.



rall., rallentando, gradually slower and softer.







The fourth, like all other intervals, may be variously represented upon the staff. The fourth next larger than the perfect is called the augmented fourth. See Chart G, page 20.

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## Study in Rhythm.



The fifth from Do to Sol is called a perfect fifth. It contains three major and one minor second. This is the pattern for all perfect fifths. The strings of the violin are tuned in fifths. Recall the effect when two open strings are sounded together.

## Solfeggio.



Larghetto, slowly; dolce, softly, sweetly.

The interval from Ti to Fa is called a diminished fifth. What intervals (seconds) does it contain? Notice how the voice tends to progress when you sing Ti, Fa. How when Fa, Ti is sung?



Har. Fifth Reader.



Har. Fifth Reader.



Har. Fifth Reader.

## HIGH ARE THE BILLOWS.



Marcato, ma non troppo lento, emphatic, but not too slow.

### IN THE TWILIGHT OF THE SILENT WOODS.

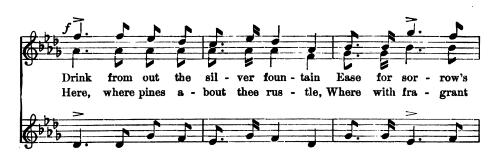


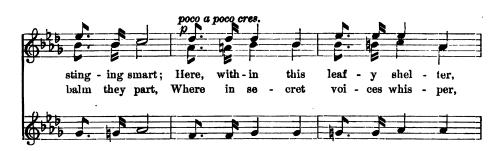
Fifths, like all other intervals, may be affected by accidentals, by means of which all perfect fifths may be made diminished, so as to give the effect of Ti, Fa in the scale.

Perfect fifths may be made into augmented fifths by accidentals, and the effect wholly changed. Thus the fifth Do, Sol may be made Do, Si.

For study of fifths see Chart Series G, page 21.

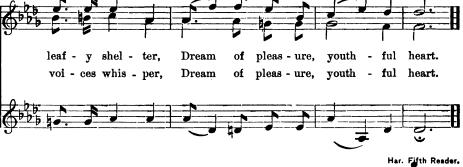






Poco a poco, little by little, gradually.





### Seconds.

The interval between two successive scale tones either up or down is called a second. Seconds are of two kinds, major and minor.

By contrasting Do, Re with Mi, Fa, the difference in effect between major and minor seconds may be made clear.

#### Exercise.

Sing the following until the effect of each second is fixed in the minds of the pupils.



### Dictation.

The teacher may sing or play the following intervals and require the pupils:

- (1) To sing them again, giving the syllables.
- (2) To express the intervals correctly on paper.

See Ch. Ser. G, pages 18 and 24.



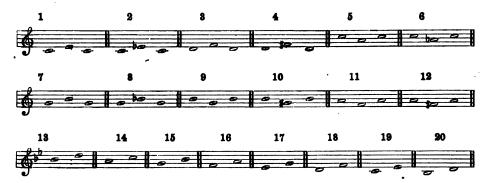
#### Exercise on Thirds.

### Ch. Ser. G, page 19.

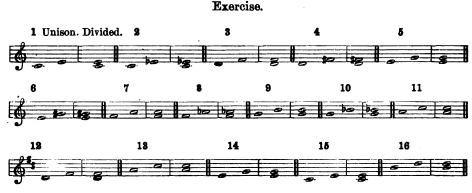
At this point the teacher should review in the chart especially all previous exercises which are devoted to Thirds, and should give the pupils practice in distinguishing between the different varieties.

The teacher may sing or play the tones in succession, and the pupils should be required:

- (1) To sing the tones, giving the syllable names.
- (2) To tell whether the third is major or minor.

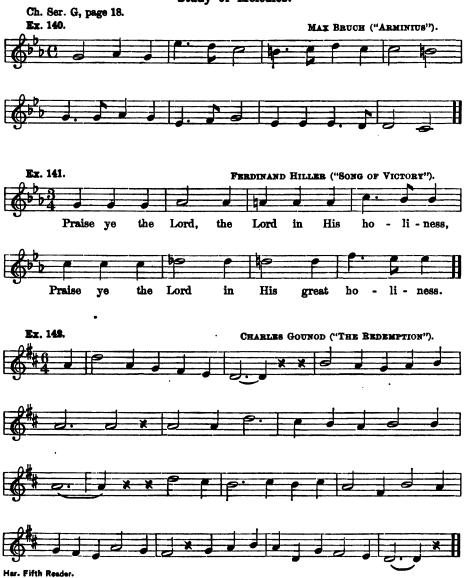


The foregoing exercise may be varied by sounding the tones together. The difference in effect of the different thirds will be greatly increased. The thirds in the following exercises should be sung by six or eight singers, half on each part; the rest of the school should listen attentively to the thirds produced.



Har. Fifth Reader.

# Study of Melodies.







A syncopation is an interruption of the regular recurrence of the accent. It is produced by prolonging a tone begun on a weak accent, over the point where the strong accent should come in, thus throwing the strong accent out of place.

The exercises above should serve as the key to all syncopations.

- (1) Study Ex. 143 and note that all the tones are detached.
- (2) Study Ex. 144 in comparison with Ex. 143 and note the effect of joining the tones on the same pitch.
  - (3) Note that Ex. 145 is but a different representation of Ex. 144.
  - (4) All syncopations are capable of such analysis.

# Solfeggio.



Legato con dolcezza, very smoothly, and with delicacy.

D.S. al fine, dal segno al fine, repeat from the sign S: to the point marked Fine (end). Har. Fifth Reader.





O WERT THOU IN THE CAULD BLAST.







## HAD I WINGS AS A DOVE.





poco, a little; piu, somewhat, more; tranquillo, tranquil; animato, animated.

## Solfeggio.

Ex. 149. Ch. Ser. G, page 13.





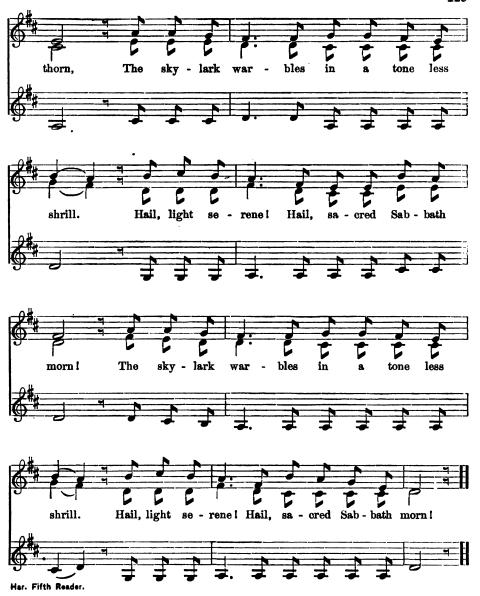
Solfeggio. A composition intended to be used in cultivating the voice and to establish a broad, free style of singing. These exercises were intended to be sung with the syllables, hence the name Solfeggio. The syllables were used, however, for vocalization purely and had no connection whatever, either with the relation of the tones in the scale or with the absolute pitch of the tones. In recent times the syllables have been adopted as a means of teaching scale relation; and Do no longer remains definitely associated with the third space (G clef) but stands for the first tone of the major scale.



Har. Fifth Reader.

## THE SABBATH MORNING.





### LIFT THINE EYES.







### The F or Bass Clef.

Voices differ as to quality and range of tones, but the representation of the tones on the staff is a matter of convenience only. To illustrate: as the tones go lower and lower, they require more and more added lines for their representation; thus, as we go down in this example we soon reach a point where the addition of more lines becomes awkward and confusing. To avoid this a special staff is generally used.

### Illustration.



The addition of another staff with a different clef is not an added difficulty but an exceedingly convenient arrangement. The clef which is called the F or bass clef indicates that the tones are low tones and that the parts written on this staff are for changed or bass voices. But as the staff indicates the tone relation merely, any one, boy or girl, can read with equal case from either staff; but if girls read from the bass, their voices give the tones an octave higher than is indicated, and if boys with bass voices read from the upper staff they give tones an octave lower. All should read freely from both representations.

#### Triads.

We have studied thirds and we have sounded the two tones of each third together and should now be able to distinguish the major from the minor thirds. If now we place a second third above the first we have what is called a Triad — or chord of three tones. Triads may be formed on each tone of the scale, using the scale tones, thus:—



The class should sing the tones of the triad in succession, then sound the triad as indicated above.

Note that the triads sound unlike and that in the two beginning with Ti or seven of the scale the tones demand that there be a progression to the chord on Do.

The lowest tone of a triad is its bass or fundamental. The next tone, moving up, is the third, and the highest tone is the fifth. So we may say that each triad is composed of two thirds or we may say that it is composed of a third and a fifth.

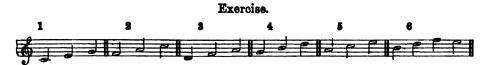
From our study of thirds we are able to perceive that the lower third in the triads on 1, 4, and 5 of the scale is a major third, and that the lower third in the triads on 2, 3, 6, and 7 is a minor third. It will be noticed that all the fifths except the one on 7 of the scale are perfect fifths.

We at once recognize the effect of the triads on 1, 4, and 5 as major, and the effect of those on 2, 3, and 6 as minor. We know therefore that a major third and a perfect fifth will give a major triad, and that the minor third with the perfect fifth gives a minor triad.

The triad on the seventh tone of the scale contains a minor third and a diminished fifth.

This triad is called a diminished triad.

In the absence of a piano, the teacher should sound each triad with loo and the children should repeat the tones, giving their names, and state whether they form a major, minor, or diminished triad.



The triads should now be sung by the class and the effect of each impressed on the ear. For this exercise the class should be separated into three divisions, one for the highest tones, one for the middle tones, and one for the lowest tones. Boys with changed voices may hold the lowest tone or bass of the triad.

Illustrative Exercise.



The teacher should give the first tone and the pupils should complete the triad as illustrated above, from each tone of the scale, first in regular order, second skipwise

Illustrative Exercises Showing the Use of the Triads in Part Writing.



<sup>\*</sup> Bass voices join with contraltos on the lower part.

# Study of the Bass.





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## I WILL ARISE.





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Dictation.

The exercise in dictation (see page 130) should now be extended to include the triads of the minor scale.

## Illustrative Exercise.





Har. Fifth Reader, M.









Har. Fifth Reader, M.

### EVENING.

Rev. GEORGE CROLY.



Har. Fifth Reader, M.

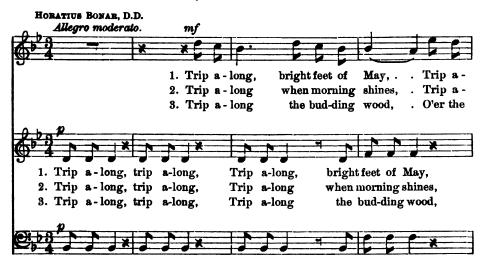


Har. Fifth Reader, M.

### A LAMENT FOR THE SUMMER.



### TRIP ALONG, BRIGHT FEET OF MAY.







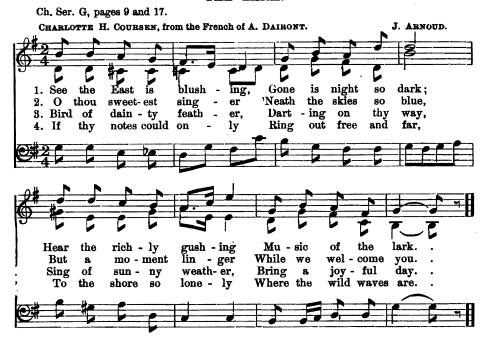
Har. Fifth Reader, M.





Har. Fifth Reader, M.

#### THE LARK.



### Dictation.

The tones of a single triad may be given in succession in any order with agreeable effect, and little exercises may be made of the tones of a single triad above the fundamental bass.



These compositions are not especially fine, nor are they easy to sing, as the parts jump about too freely, but they illustrate the fact that the triad may be used in any position, which is of great importance, as we shall see in our next step.

Exercise. Write similar combinations from various bass pitches.

# I KNOW THAT MY REDEEMER LIVES.



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Har. Fifth Reader, M.



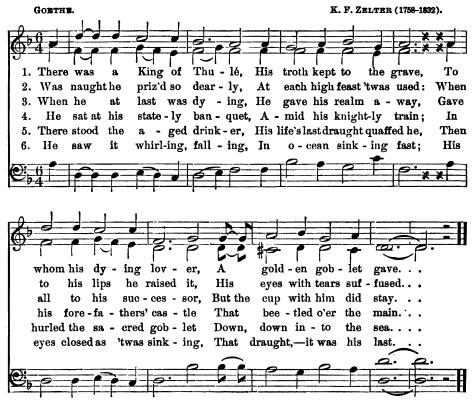




Har. Fifth Reader, M.



### THE KING OF THULE.



Har. Fifth Reader, M.

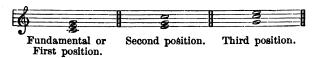




Har Fifth Reader, M.

#### Triads Inverted.

The triads retain their name and their character though inverted. Thus the triad on one of the scale may be written in three positions:—



The tone which is the lowest tone or bass of the triad when in the fundamental or first position remains the fundamental or generating tone of the chord, no matter what the arrangement of the tones may be in the upper parts.

### Exercise.

Write each triad of the scale (major and minor scale) in three positions, and place the fundamental bass on a staff beneath, using the F or bass clef.

It is found that triads founded on certain basses sound well in succession. Thus, the triad on one followed by the triad on five produces a very pleasant effect, especially if we return to one again. If each triad retains the same relative position, however, the succession produces a series of awkward skips for the voices, and a rather poor effect musically. If, however, we prevent the skip from chord to chord by keeping the chords near each other, the common tone being retained in the same voice, the effect is smooth, the movement of the voices is natural and agreeable, and the result is good.

Examine carefully the four examples which follow. The bass is identical in all, the three tones representing (1) the fundamental of the C major chord, (2) the fundamental of the G major chord, (3) the fundamental of the C major chord again. So far as the bass is concerned the writing is correct. The upper voices in Ex. 1 skip and produce a restless effect. In Exs. 2, 3, 4 note that G occurs in all three chords of each exercise and is retained in the same part. This insures a correct and agreeable effect. Thus, one of the first rules in part writing with triads is this: when a tone is common to two or more chords in succession, it should remain in the same voice part.



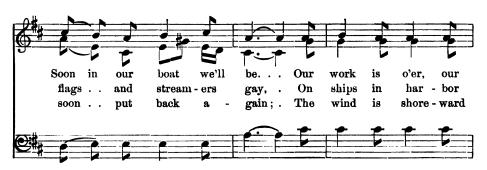
Experiment with the two chords now given from different pitches. Attend strictly to the key signatures and allow no carelessness of notation.

- (1) Test the pupils' power to distinguish major and minor intervals.
- (2) Test the pupils' power to distinguish major and minor triads.
- (3) Review the facts already given in regard to triads.

### A BOATING SONG.







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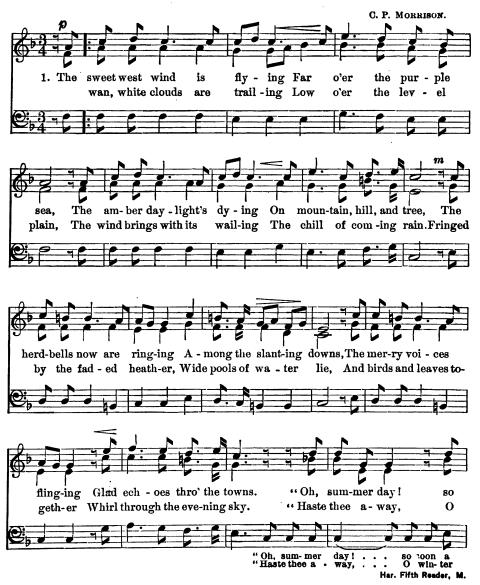


Har. Fifth Reader, M.











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#### Chords.

- 1. The experiments with the chord on one, and on one in combination, should be reviewed.
- 2. Tests of hearing should be applied to all of the previous work.

### The Chord on Four.

The chord on four of the scale sounds well after the chord on one, but in order to give the voices an agreeable movement the rule given on page 156 must be strictly observed. Ex. 1 below is bad because of the restless motion of the parts. Exs. 2, 3, 4 are good because the tone C, which exists in all the chords, remains in the same voice part.



Give practice in writing these chords from various pitches, taking care to secure correct key signatures.

Each chord may be repeated in various positions followed by the other in different positions, making little compositions.

The chords on one, four, and five may now be combined. Be careful, however, to preserve the order given for the present, that is, five after four, not before it.



- (1) Observe that the chord on one and the chord on four have a tone in common.
- (2) Observe that the chords on four and on five have no tone in common, and that when the bass moves up from four to five, the tones of the chord move down.

From these observations deduct a general principle.

### Dictation Exercise.

The chords on one, four, and five should be sounded in varying order, and the children should become able to detect which chord is used in each case.

### Review of Triads.

- 1. Sound the triad on each tone of the major and minor scales and require the pupils to decide which are major and which are minor.
  - 2. Sound the same triads in different positions and apply the same test.
  - 3. Place triads in various positions before the pupils, and require them to find the bass.

### The Chord of the Seventh.

If we place a tone a third above the fifth of each triad we have the tone a seventh from the bass—and instead of a triad we have a chord of four tones. This fourth tone added to any triad gives what is called the chord of the seventh—that is, it brings in the seventh tone from the bass.



These chords, called dissonances, are sometimes very disagreeable, but some of them seem at once to be old friends, and strike the ear very agreeably. The teacher should try each chord and get the opinion of the pupils as to the character of each.

The chord on the dominant or fifth tone of the scale and also the one on the seventh pass nicely into a pleasant, familiar chord, and these are therefore frequently used especially near the close of the music.



Notice (1) That the chord of the seventh may be used in any position just as any other chord may be.

- (2) That since we use the chord on the dominant or five, the dominant is the bass of the chord.
- (3) That we use only three of the four tones in the chord of the seventh, but that the omitted tone of course must not be the seventh from the bass.

#### Exercise.

Combine the chords used in various ways, bringing in the dominant seventh chord just before the close of the exercise.

Test the pupil's power to perceive the dominant seventh chord when heard. In the exercises and songs throughout this book name the triads and find the bass.



Ch. Ser. G, pages 11, 14, 15.







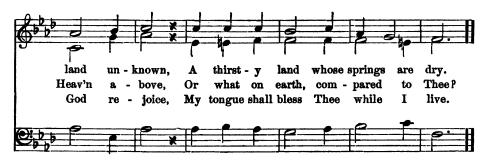


### A SONG OF PRAISE.

Ch. Ser. G, pages 11 and 12.







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170 Ch. Ser. G, page 13. Ex. 189. Ex. 191.

Har. Fifth Reader, M.



Har. Fifth Reader, M.

### DAY-DAWN.



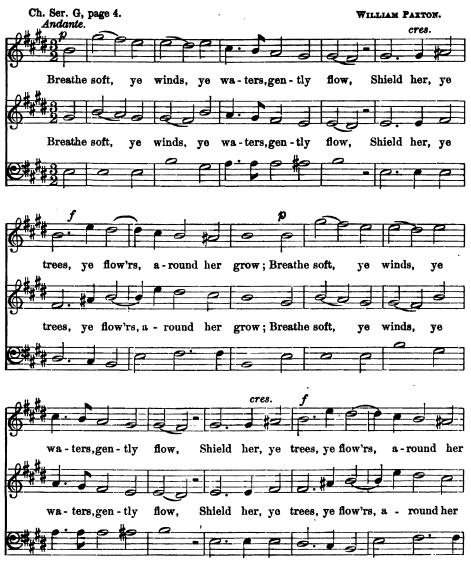
Ex. 195. Ch. Ser. G, pages 11 and 28, Ex. D.

Harmonized by Joseph N. Ashton.





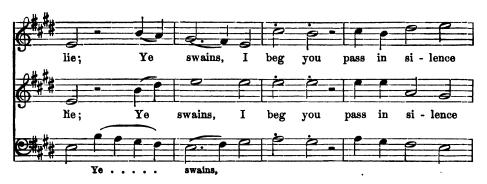
## BREATHE SOFT, YE WINDS.



Har. Fifth Reader, M.



Har, Fifth Reader, M.







Har. Fifth Reader, M.

# Study of Syncopation.



# Theme by Luigi Rossi.



Har. Fifth Reader, M.





Har. Fifth Reader, M.



# Studies in Rhythm.

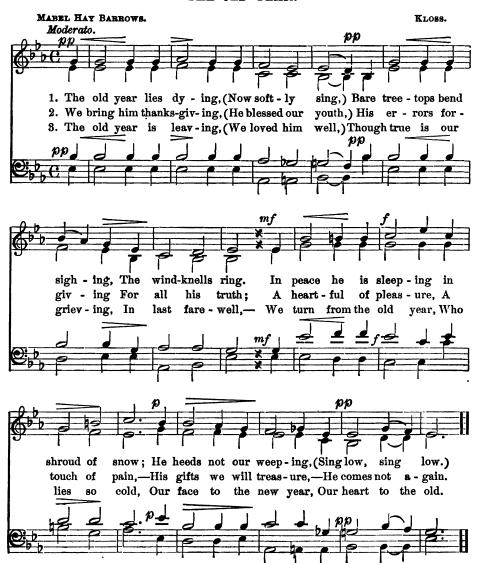
Ch. Ser. G, pages 7, 12, and 13.



Har. Fifth Reader, M.,



#### THE OLD YEAR.



Har. Fifth R.ador, M.

#### THE MIGHT WITH THE RIGHT.





Har. Fifth Reader, M.

# Theme by Luigi Rossi.



Har. Fifth Reader, M.



Har. Fifth Reader, M.



# PART II. PATRIOTIC AND DEVOTIONAL SONGS.

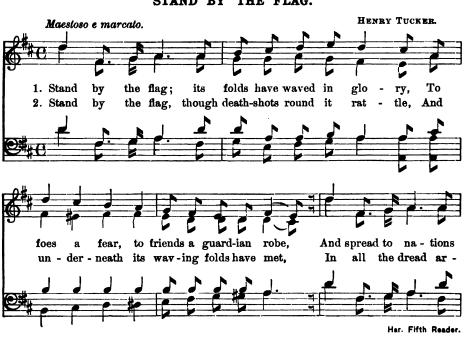
#### AMERICA. S. F. SMITH. HENRY CARRY (?). thee, Sweet land 1. Mv coun - try! 'tis of of na - tive coun - try, thee-Land of 2. My ble freethe no -3. Let mu - sic swell the breeze, And ring from trees. fa - thers' God! Thee. Au - thor 4. Our lib to of ty, Land where my fa - thers died! Land of Of thee sing; Thy name I love thy rocks and rills, Thy woods and love; Let mor - tal tongues Sweet free - dom's song; a - wake; Let all that sing: our land be bright With free - dom's. Thee we Long may

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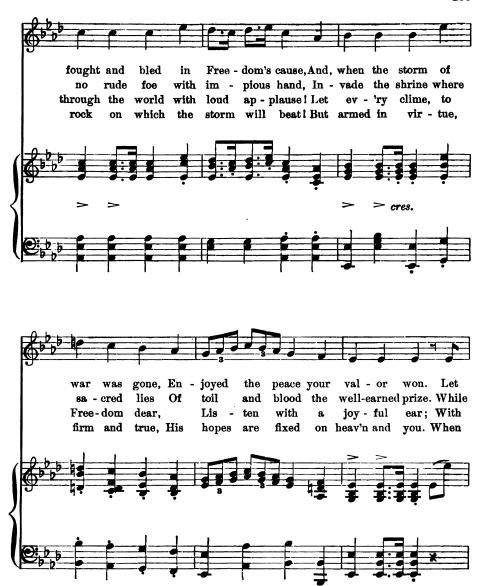
#### STAND BY THE FLAG.



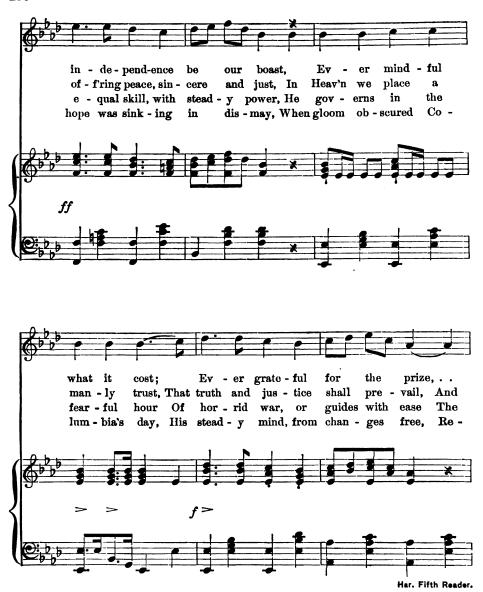


#### HAIL, COLUMBIA!





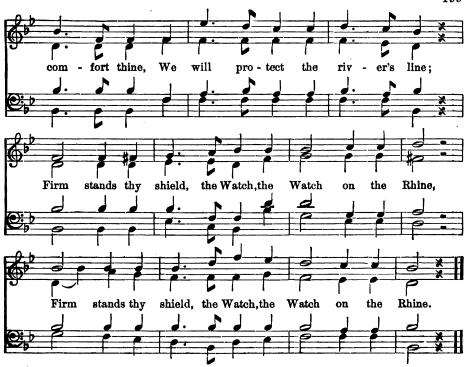
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#### THE WATCH ON THE RHINE.





# HEAVENLY FATHER, SOVEREIGN LORD.



Pur - er praise we hope to bring When a - round Thy throne we sing. Till we come to dwell with Thee, Till we all Thy glo-ry see. joy - ful songs of praise, Our tri - um - phant voi - ces raise. There, in

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## BLESSED ARE THE MERCIFUL.



#### ONWARD, CHRISTIAN SOLDIERS.



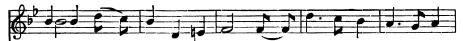
# THE STAR-SPANGLED BANNER.





proud-ly we hail'd at the twi-light's last gleaming? Whose stripes and bright foe's haughty host in dread si-lence re-pos-es, What's that which the hav-oc of war and the bat-tle's con-fu-sion, A home and a tween their lov'd home and the war's des-o-la-tion, Blest with vic-t'ry and





stars, thro' the per - il - ous fight, O'er the ram-parts we watch'd, were so breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half concoun - try they'd leave us no more? Their blood has wash'd out their foul peace, may the Heav'n-res-cued land Praise the Pow'r that hath made and pre-



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gal-lant-ly streaming. And the rock-ets' red glare, the bombs bursting in ceals, half dis-clos-es? Now it catch-es the gleam of the morn-ing's first foot-steps' pol-lu-tion. No ref-uge could save . the hire-ling and served us a na-tion. Then con-quer we must, when our cause it is





night that our flag was air. proof thro' the there. In full glo - ry re - flect - ed, now shines in stream. From the ter - ror flight or the gloom slave of of grave. And this be our mot - to, "In God just, is our trust."



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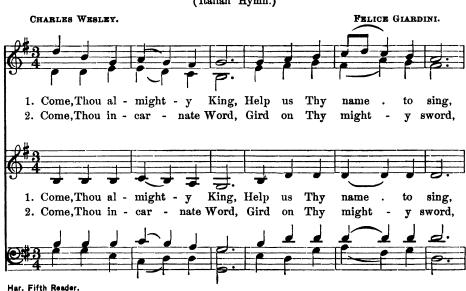
## GOD EVER GLORIOUS.



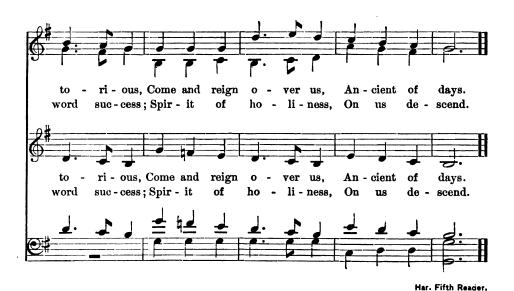


## COME, THOU ALMIGHTY KING.

(Italian Hymn.)









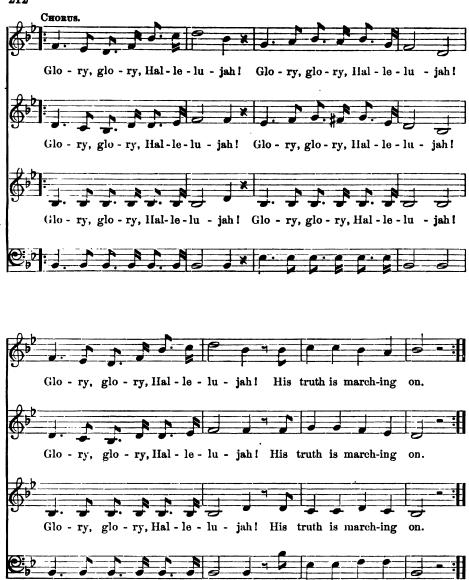
## BATTLE HYMN OF THE REPUBLIC.



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## PORTUGUESE HYMN.



# MARCH OF THE MEN OF HARLECH.

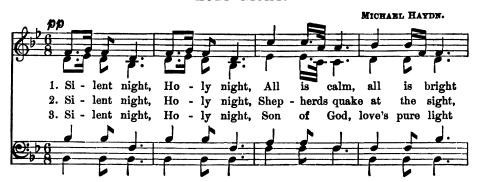




## PRAISE THE LORD.



## HOLY NIGHT.









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